

Documentation

2021 Summer Institute

Shoulder to Shoulder into the Fray: The Resilient Women of Opera

Prepared for Muse Machine by
Michael Sikes, PhD
Evaluation Consultant



Scaffolding

A process of support for ensuring the efficacy of learning. In the 2021 Institute, scaffolding took place before, during and after the four days of workshops.

“In education, **scaffolding** refers to a variety of instructional techniques used to move students progressively toward stronger understanding and, ultimately, greater independence in the learning process.”

—*The Glossary of Education Reform*

Before the Institute

Muse supported extensive ongoing planning with institute presenters, including meetings on the following dates: January 8, 22; March 4, 11, 25; April 29; May 13, 14, 27; June 2, 24; July 1.

A continuous series of communications helped participants prepare for their learning.

Institute Preview Announcement, April 2021 *This Month for Educators*

April 2021View this email in your browser



Muse machine THIS MONTH FOR EDUCATORS

For this generation of young people, there has perhaps never been a time when the chance to look forward to something, to create, to learn or to feel hopeful is more critically needed. Muse Machine will continue to provide those opportunities, during this challenging time and beyond.

Upcoming Club Advisor Meeting



MUSE MACHINE
SUMMER INSTITUTE FOR EDUCATORS
Shoulder to Shoulder into the Fray
The Resilient Women of Opera


2021 Summer Institute Preview
Tuesday, May 11
4:00-6:00 PM
via Zoom

Toast the end of the school year and look ahead to this summer's opera adventure with a special interactive presentation by institute teaching artists (and Muse's new friends!) Joseph Valone, Bishop Chantel Wright and Joel Esher.



Registration Announcement, Summer 2021 *This Month for Educators*

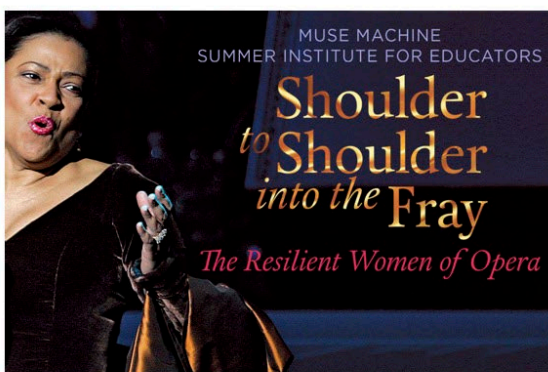
Summer 2021View this email in your browser



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Register Today for the Summer Institute for Educators



MUSE MACHINE
SUMMER INSTITUTE FOR EDUCATORS
Shoulder to Shoulder into the Fray
The Resilient Women of Opera

Monday, July 19 - Thursday, July 22
10:00 am - 3:00 pm
via Zoom

Women have always had the courage to change the world. From *The Merry Widow* to *Carmen*, the irrepressible women of opera are no different! Alongside acclaimed teaching artists and presenters, educators will embark on an interdisciplinary study of operatic women and discover opera-based teaching strategies that improve literacy, problem solving, empathy and collaboration. Educators will also learn how female artists are bravely re-imagining opera for our times.


[REGISTER FOR SUMMER INSTITUTE TODAY](#)

Additional follow-up reminders continued in the weeks leading up to the institute:

Bishop Chantel Wright raises voices and spirits at the Summer Institute.


Joel Esher joins the Summer Institute.

A brief message from Muse Machine! [View this email in your browser](#)



As well as being a celebrated international touring artist, Bishop Chantel Wright works with choirs, young people and educators to bring music to the world. In addition to her many projects, including collaborations with Carnegie Hall and the Metropolitan Opera, Bishop Wright will work with all of you this July, as part of Muse Machine's Summer Institute for Educators! Some of you had an opportunity to meet her last month and already know what an incredibly engaging artist she is.

Far better to hear about what's to come from Bishop Wright herself — enjoy this brief message...




[Click here or on the image above to view video.](#)

Summer Institute for Educators
Shoulder to Shoulder into the Fray: The Resilient Women of Opera
A virtual arts and learning experience
Monday, July 19 – Thursday, July 22, 2021
10:00am – 3:00pm

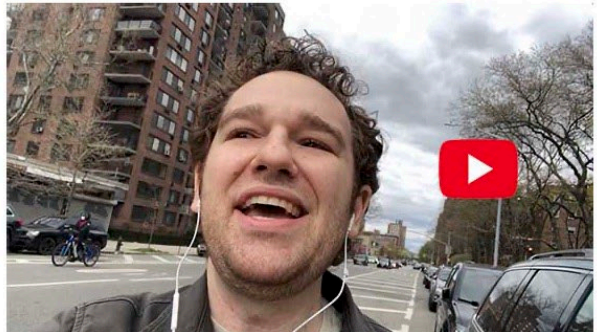
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A brief message from Muse Machine! [View this email in your browser](#)



Those of you at the last Club Advisor Meeting had an opportunity to meet composer, music educator and human ball of energy, Joel Esher! His creative path includes Disney Theatrical Group, The Metropolitan Opera and so many more (find his bio on our site). We're thrilled to welcome Joel as part of Muse Machine's Summer Institute for Educators!

Take just one minute to meet Joel on the streets of NYC...



[Click here or on the image above to view video.](#)


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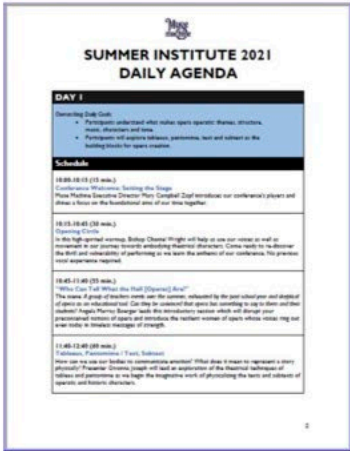
Advance view of the Institute Daily Schedule

A brief message from Muse Machine!

[View this email in your browser](#)



Our stellar teaching artist team have planned four wonderful days of hands-on exploration of opera. Check out the institute schedule below. We are so excited to share this special experience with you!



[Click here or on the image above to view the schedule.](#)

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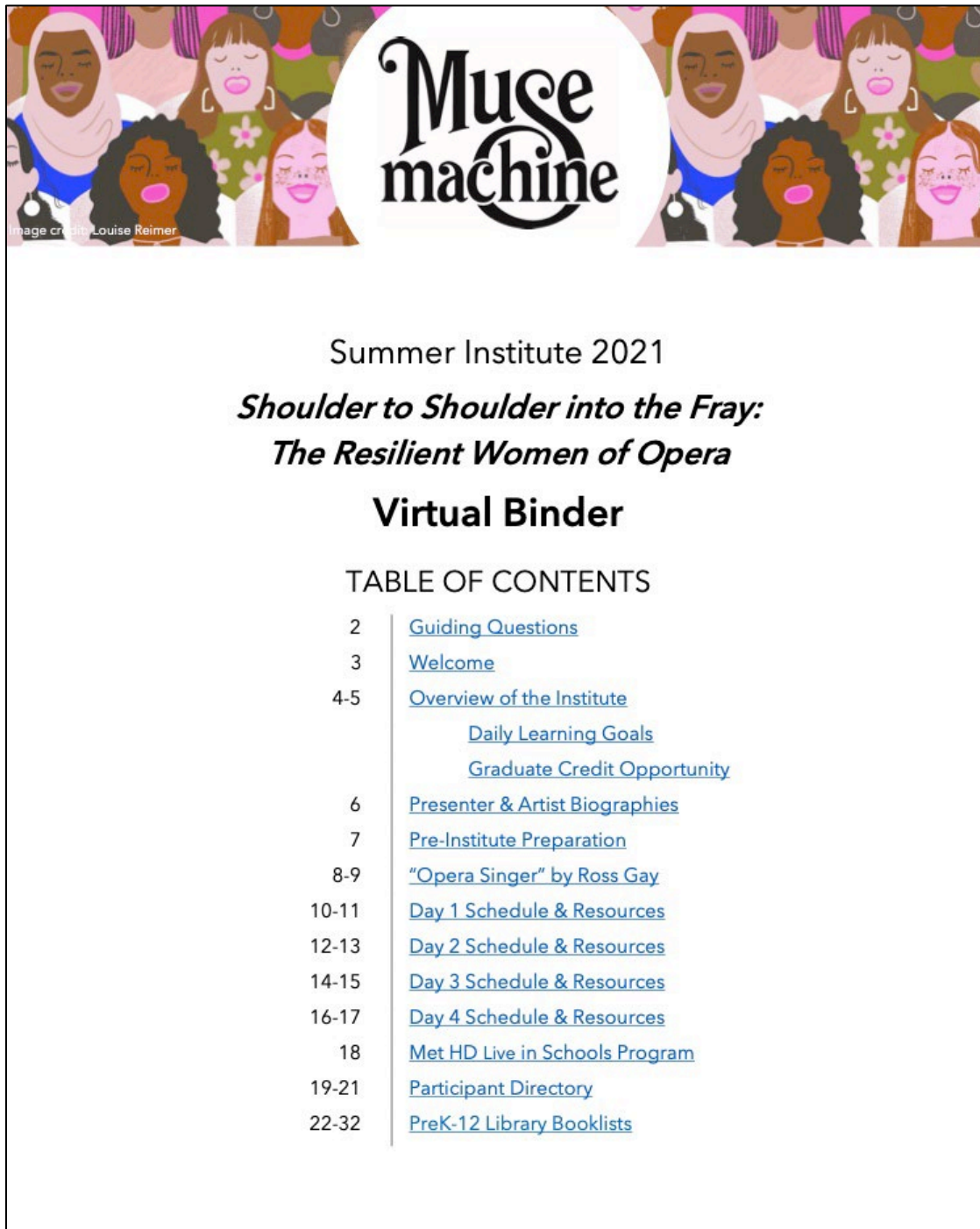
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[For more information about the Summer Institute or to register, click here!](#)

During the Institute

A variety of tools provided support and scaffolding for learning.

- The Institute Virtual Binder, a complete guide to the four days of workshops



- The Daily Check-In, a formative evaluation tool

Summer Institute for Educators 2021: Day 1 Check-In

How is your Institute experience today?

1. Name (optional)

Enter your answer

2. Content: what we're learning

Overwhelmed/off the mark ☆ ☆ ☆ ☆ ☆ On target/ready for more

3. Process: how we're learning

Not engaging ☆ ☆ ☆ ☆ ☆ Highly engaging

4. Best things, most helpful, etc.

Enter your answer

5. Challenges, concerns, etc.

Enter your answer

6. What was personally meaningful in today's sessions?

Enter your answer

7. What did you experience today that you can use in your classroom?

Enter your answer

8. Other suggestions and comments

Enter your answer

9. Overall rating of today's sessions

12345678910

☐☐☐☐☐☐☐☐☐☐

- The Muse Machine Experiential Learning Guide

Muse Machine SUMMER 2021

"Education is not preparation for life; education is life itself." – John Dewey

***Why Muse Pedagogy Matters:** Our work with schools, teachers and students is grounded in theory, research, best practice and joyful learning. At the center of this work is a pedagogy that is arts-based and experiential and allows for the application of learning in a wide range of subject areas. This pedagogy also positions art-making as a core function of learning and life. Through our work we honor every learner's prior knowledge and experience as foundational in the pursuit of new knowledge that naturally builds over time with practice and reflection. As a result, learners naturally reflect on their learning process and understand its meaning in their cognitive development and their lives.*

Introduction

During its 2016 Summer Institute for Educators, Muse Machine honed its approach to professional development, which employed experiential teaching and learning. Results of subsequent institute evaluations and many comments of participants and teaching artists suggest that the approach was effective and appreciated. The 2021 Summer Institute will build on this success, again employing experiential learning throughout its four days. This resource guide provides an overview of this technique.

What is Experiential Learning?

Experiential Learning is learning through experience. More precisely, it involves having a learning experience and then *reflecting on it*. Reflection is a key part of the process, as it:

- deepens the learning experience;
- helps to foster meaning; and
- promotes greater retention and transfer.

Experiential learning is an intentional process, designed purposefully by a teacher or artist, and may take place in either formal or informal situations and in a variety of contexts, including classrooms or community settings. Teachers and artists can be taught how to use experiential learning through professional development that often includes modeling experiential learning—for example, during the summer institute.

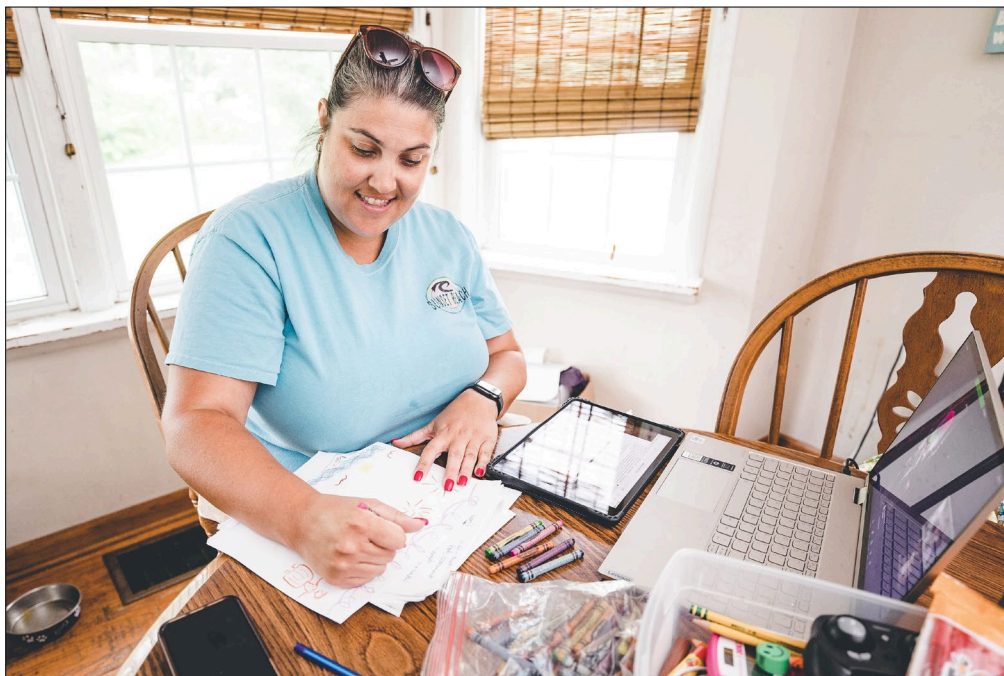
Philosophy, Purpose, and History

Experiential learning has a long history, going back to the time of Aristotle. It gained prominence in the last century with the work of American philosopher William James (ca. 1910). Early thinkers included John Dewey and Maxine Greene. Contemporary theorists include David Kolb. The methodology increases student engagement, accelerates learning and retention, and sets the stage for:

- Deeper learning and transformation of experience into new knowledge;
- Promoting teamwork and communication skills;
- Developing reflective-practice habits where students learn metacognition, contemplating about their own thinking; and
- Immediately applying knowledge to boost transfer of that knowledge to other areas of study.



At the core of the institute was a suite of well-crafted, meaningful learning experiences, including interactive sessions that carefully modeled targeted learning objectives, engaged learners...



...tapped multiple learning modalities, involved participants in meaningful work, both individually and in groups...



...and helped them to assimilate new knowledge and skills, including higher-level thinking and essential understandings that participants could transfer to their classrooms.

Evaluating the Institute

Evaluation of the Institute was guided by a comprehensive plan, the Evaluation Matrix, and supporting tools including the Documentation Guide (following pages).



Shoulder to Shoulder, Into the Fray: The Resilient Women of Opera Evaluation Matrix

Component	Key Questions/Outcomes	Data Sources	Timeline	Personnel Responsible
Formative Evaluation	<ul style="list-style-type: none"> Is the program implemented substantially as planned? Are participants satisfied with their experiences? 	<ul style="list-style-type: none"> Observation,¹ video documentation Review of session plans, records, logs Survey 	<ul style="list-style-type: none"> Ongoing during SI and following SI 	<ul style="list-style-type: none"> Evaluator observes SI and monitors implementation based on data from Muse Evaluator designs survey; Muse administers
Short-Term Outcomes	<ul style="list-style-type: none"> Participants know and can apply knowledge of the elements of opera—themes, structure, music, characters. Participants develop fluency in the language of opera and understand it as a unified work of art, involving the efforts of the composer, librettist, artists and others. Participants can explain connections between opera and societal issues such as in the <i>Merry Widow</i> the representation of women’s experience of marriage and marriage laws and customs, and the lead’s outsider status in <i>Carmen</i>. Increase relevancy of this 400-year-old art form by identifying expressions of similar themes and content in popular culture. Participants know how to write curricula integrating opera and other subjects, including English Language Arts, literacy, creative writing, history, social studies and global studies, and music. 	<ul style="list-style-type: none"> Observation Video documentation Participant reflections and journals Analysis of curricula and lesson plans 	<ul style="list-style-type: none"> Ongoing during SI and following SI 	<ul style="list-style-type: none"> Evaluator designs instruments for data collection Muse staff collect data, including lesson plans Evaluator analyzes
Intermediate Outcomes	<ul style="list-style-type: none"> Teachers develop a range of opera-inspired learning curricula tailored to their specific class needs and course requirements. Teachers infuse SI content into their lessons and teaching. Students meet relevant Ohio Department of Education (ODE) and Common Core Standards in English Language Arts (ELA), literacy, history, social and cultural studies and music. 	<ul style="list-style-type: none"> Analysis of curricula and lesson plans Participant reflections and journals Student assessment data 		<ul style="list-style-type: none"> Evaluator designs instruments for data collection Participants collect data via journals Muse staff collect data and lesson plans Evaluator analyzes

¹ “Observation” in the SI consisted of viewing online sessions because the 2021 SI was virtual.



Summer Institute Documentation Guide

Documentation is an essential component of engaged, learner-centered professional development. Not only does it provide useful, authentic assessment data; it can also get learners excited about what they are doing. Most people today find the process of using a smartphone or other media device comfortable and natural; moreover, most modern cameras have a video recording function. To get started, all you will need are one or more smartphones, digital cameras, or other recording devices and a computer for downloading and storing files.

Before you begin, brainstorm about what you will be looking for—evidence of learning, standards being met, participant engagement, creativity, etc. Discuss how this might be documented. Consider how the process can involve learners in understanding their own learning and create process portfolios of their work.

- **Plan to document early.** Don't wait until the project is completed or even substantially underway, but document as soon as you have activities, even during the planning **the** phase.
- **Use video, audio, and photography as appropriate.** Still photography can be useful in documenting the range of a learner's visual work. Video and audio can be more appropriate for performance but can also be used to capture work process and participant interviews.
- **Focus primarily on learners, not facilitators or teaching artists.** Try to capture participant learning, engagement, interest, group work, conversations, questions.
- **Document the entire process of learning,** from idea generation to the final culminating experience. Each part of a lesson or project is important, even in-process work that you might otherwise discard.

- **Ask questions.** Engage learners in conversation about their work and capture it on video. What are they working on? Why do they care about it? How will they know when their work is complete? How will they judge their own work?
- **Involve learners in the documentation.** Ask them to use smartphones to interview each other or to record their thinking about their work.
- **Look for evidence of standards and common core that may be relevant to the lesson.** Refer to Ohio's Learning Standards, both in Fine Arts and other content areas: <http://education.ohio.gov/Topics/Learning-in-Ohio/OLS-Graphic-Sections/Learning-Standards>
- **Continuously review and reflect on your documentation.** Discuss it with others. What are you learning? What could you improve? How could documentation be improved?
- **Add context where needed.** Include a separate narrative (written or video) to explain what participants are working on, how their work meets standards, etc.
- **Save the documentation.** Store digital files on a secure drive where they can be retrieved, shared and used for assessment.
- **Share the documentation.** Use it to communicate evidence of learning to school leaders, colleagues, funders, community members and other stakeholders. Multimedia documentation can easily be included in a PowerPoint presentation.

Further Reading

Making Learning Visible, Harvard Project Zero
<http://www.makinglearningvisiblresources.org>

Project-Based Learning, Edutopia
<https://www.edutopia.org/project-based-learning>

Teaching for Understanding, Harvard Project Zero
<http://www.pz.harvard.edu/projects/teaching-for-understanding>

Understanding by Design
<http://www.ascd.org/research-a-topic/understanding-by-design-resources.aspx>

Following the Institute

Muse staff and artists provide onsite, in-classroom support for learning. This support includes:

- Conducting observations of classroom sessions
- Providing ongoing support to teachers in lesson planning and implementation

Muse Machine Summer Institute 2021 **Assessment Tools and Procedures for Classroom Learning**

Prompts

- Problem-Based Learning
- GRASPS (goal, role, audience, situation, product or performance, standards)
- Research Projects

Data Collection

- Informal check-ins
- Observations
- Student discussions and questioning
- Quizzes, tests, surveys, knowledge audits
- Open-ended assessment tasks
- Student research projects, interim and final reports
- Student writings, reports, multimedia work, journals
- Student creative works (visual art, compositions, choreography, scores/libretti, designs, models)
- Student performances, presentations
- Student PBL projects or designs
- Portfolios, process-folios
- Documentation: video, photography, audio
- Interviews

Tools for Data Analysis

- Checklists
- Scales
- Rubrics or scoring guides
- Narrative descriptions



Name	School	Subject	Date
Inspiration			
Title			
I. <u>OVERVIEW</u>	A. Summary		
	B. Standards		
	C. Objectives/Outcomes		
	D. Teaching Approach		
	E. Assessment		
II. <u>LESSON PREPARATION</u>	A. Teacher Needs a. Teacher Information: b. Helpful Hints:		
	B. Student Needs a. Prior Knowledge: b. Student Voice: c. Vocabulary:		
III. <u>EVIDENCE/ASSESSMENT OF OUTCOMES</u>			
IV. <u>ENDURING UNDERSTANDINGS</u>			
V. <u>LEARNING PLAN</u>	A. Prompt		
	B. Hooks		
	C. Essential Question(s)		

Lesson Plans

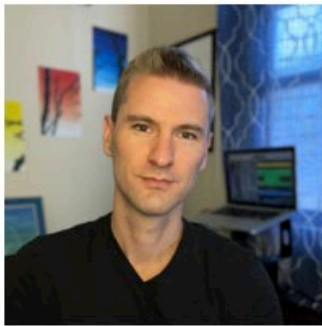
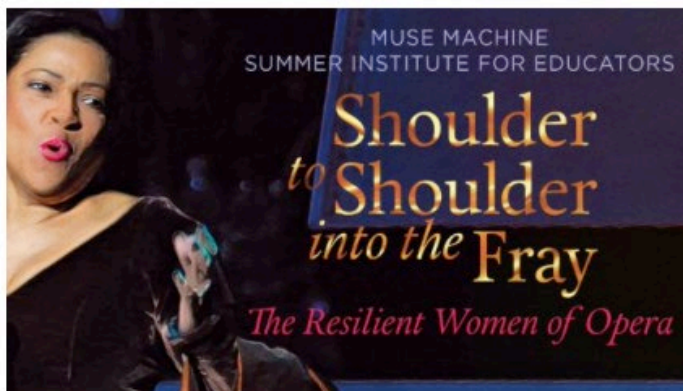
Three lesson plans were finalized by participants during and after the summer institute. In-progress work was shared in the fall and workshopped with teaching artists and other teachers. As noted in the Evaluation Report, Muse will be working with participants to increase the number and variety of lesson plans in 2022. This effort will include an enhanced focus on developing effective assessment tools aligned with institute content and Ohio Content Standards. See current examples on the following pages.

November 2021 Curriculum Workshop Announcement



For this generation of young people, there has perhaps never been a time when the chance to look forward to something, to create, to learn or to feel hopeful is more critically needed. Muse Machine will continue to provide those opportunities, during this challenging time and beyond.

Next Club Advisor Meeting



Summer Institute 2021 Curriculum Workshop
Tuesday, November 9 • 4:00-6:00 p.m.
Metropolitan Arts Center – Muse Studio
126 N. Main St., Dayton

Summer Institute artists Brandon Anderson and Givonna Joseph join us (in person!) to extend the learning from our opera institute into the classroom. Support your fellow advisors who will share lesson plans inspired by their summer experience and participate in a fun evening of opera-based learning and insights. See you there!

Masks are required in the Metropolitan Arts Center. [Read more about Muse's COVID-19 safety plans here.](#)



Name Michael Doll	School Northridge 3EA	Subject All/Language Arts Connection	Date 2021 summer institute
Inspiration			
Title	Opera of Don Carlo		
I. OVERVIEW 1. Students are to watch a clip, and then they will explain what each character is missing out on or yearning for in the act. Also, they will relate it to something they have missed out on. 2. Write about 3 characters in the opera and their motivation.	A. Summary A clip is watched for part 1. Part two is a reading of the Acts and description about their motivation based on that reading.		
	B. Standards W.11-12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. L.11-12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meaning.		
	C. Objectives/Outcomes Students will relate the Opera character's situation/motivation to their own personal life.		
	D. Teaching Approach Computer online program will be used for students as a module		
	E. Assessment Written assessment and prompts		
II. LESSON PREPARATION	A. Teacher Needs a. Teacher Information: Online access to the software or ability to modify their software. A teacher may create a google document https://www.youtube.com/watch?v=0IUzpW8lpzw b. Helpful Hints:		
	B. Student Needs a. Prior Knowledge: Intro to Opera discussion of arrangement b. Student Voice: Will be provided in the prompts c. Vocabulary: Access to the internet		
III. EVIDENCE/ASSESSMENT OF OUTCOMES	Writing prompt will be assessment of learning		



Muse Machine 2021 Lesson Plan

Name Rebecca Suhr	School Incarnation Catholic School	Subject Kindergarten Music	Date 11/5/2021
Inspiration	2021 Summer Institute Shoulder to Shoulder into the Fray: The Resilient Women of Opera		
Title	We Got the Beat! Steady beat, Unsteady Beat, and Rhythm in Opera.		
I. <u>OVERVIEW</u>	A. Summary Students will learn about similarities and differences between steady beat, unsteady beat, and rhythm by listening to and performing during the Overture and the Habanera in the opera Carmen.		
	B. Standards 2CE Explore steady beat and rhythm. 2PR Demonstrate a steady beat and maintain it while performing. 3RE Describe the difference between steady beat and rhythm. 3CE Listen to and explore the music of various styles, composers, periods and cultures		
	C. Objectives/Outcomes Students will demonstrate steady beat, unsteady beat, and rhythm. Students will experience music of Bizet, a romantic-era composer, and discover similarities and/or differences between this music and classical-era composer, Mozart, Variations on a French Folk Tune.		
	D. Teaching Approach Interactive performance by the whole class with various students playing instruments, waving fans, or wearing costumes. Students will contribute ideas for their own lyrics. Videos and recorded music will be shown to demonstrate the style of the music.		
	E. Assessment Observation. Steady beat and rhythm rubrics.		
II. <u>LESSON PREPARATION</u>	A. Teacher Needs <ol style="list-style-type: none"> Teacher Information: Teacher should already be able to keep a steady beat and should know what rhythm is and how rhythm is related to steady beat. Review the video links ahead of time. Helpful Hints: Keep the lesson fast-paced and interactive, using items that children can hold, like flags, fans, castanets. The children should 		

Shannon Kernan
October 25, 2021

Lesson Title: Using Opera to Inspire

The Rhetorical Situation: The students have just finished reading *The Crucible* by Arthur Miller. They have also just reviewed mood and tone and how it affects a literary piece.

PROFESSIONAL PREPARATION

Common Core English Language Arts Standards:

- CCSS.ELA-LITERACY.SL.11-12.1.B
Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
- CCSS.ELA-LITERACY.RL.11-12.7
Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

Theatre National Core Arts Standards:

- TH: Cr2-I. a. Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.
- TH: Re7.1.I. a. Respond to what is seen, felt and heard in a drama/theatre work to develop criteria for artistic choices.

LOGISTICS OF LESSON

Academic Language Required: Mood, tone, operatic, opera, Bandlab.

Resources and Materials: The Youtube video "Classical Music 101: What is Opera?", Chromebooks, "The Crucible" text, the projector, BandLab program.

Instructional Strategies: The students will first watch the video "[Classical Music 101: What is Opera?](#)" We will have a class discussion about what they watched. We will discuss how familiar they were with opera before watching the video and how the arts are important in our lives. Then, I will show them how to use the platform "BandLab." The students will be required to pick one scene from the play "The Crucible" and create